THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 6876. *SATURDAY, Jan.* 6, 1844. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

HAYMARKET THEATRE.

This evening, *She Stoops to Conquer*, the performances of Mr. Risley and his son, (who are engaged for six more nights), and *The Fair One with the Golden Locks.*

Milan, Dec. 17.—*Opening of La Scala.*—(*from a Private Letter*), This elegant theatre opened for the Carnival season last night, with Pacini's opera, *Maria Regina d'Inghilterra*, a new ballet, *Elda* (by Vestris), and a comic spectacle by Salvatore Paradisi; and, although the *Impresario* has engaged a numerous and apparently an effective company, all three pieces failed. An air by Ivanoff and a rondo by Mdlle. Moltini were the only *morceaux* which produced some effect. The ballet, *Elda* was an awful affair. One or two entire acts had been cut out at the last rehearsal; and evidently from the disposition evinced by the audience last night, it was not then considered sufficiently curtailed. Mdlle. Fanny Elssler makes her appearance shortly, in a new ballet, entitled *Armida.* The favourite *danseuse* proceeds to Vienna after the termination of her engagement here.

Letters from St. Petersburgh state that the Italian Opera in the Russian capital enjoys the highest patronage at the present moment. The Emperor has on several occasions testified his satisfaction to Rubini for the efficient company he has engaged, consisting of Viardot Garcia and Isabella Tadini; *primo tenori*, Rubini and Pasini; *primo basso*, Tamburini; besides other able secondary artists. Madame Viardot Garcia is a great favourite at St. Petersburgh. At her last performance, in *La Sonnambula*, a splendid cameo was thrown at her feet from the box of the Empress. The custom of throwing presents and flowers on the stage had been strictly forbidden since the time Mdlle. Taglioni was at St. Petersburgh; but the public seeing the fashion revived from high quarters, now nightly overwhelm the distinguished vocalists with showers of *bouquets.*

Rome, Dec. 28,—The theatres opened on the 26th instant. Madame Frezzolini and *sposa* Poggi are announced at the Apollo in *Beatrice di Tenda.* At the Teatro Valle, *Don Pasquale* will be given.

A theatrical journal of Milan, *Il Pirata*, gives the following list of the principal male singers now belonging to Italy—Principal *primi tenori* Antonio Poggi, Carlo Guasco, Napoleone Moriani, G. Bassadoni, Gaetana Fraschini, Enrico Tamberlik, Luigi Ferreti, Giacoma Roppa, Fortuna Borioni, Andrea Castellan, Francesco Pedrazzi, Salvatore Patti, Ignazio Pedrazzi, Salvatore Patti, Ignazio Pasini, and Giaocchino Ramoni. *Primi Bassi Cantanti.*—Dominico Cosselli, Raffaele Ferlotti, Cesare Badiali, Pietro Balzar, Phillipe Collini, Fillice Vanesi, Prospero Dorion, Gaetani Flori, Sebastiano Ronconi, Inquarrio Marini, Felippo Colletti, Antonio Superchi, Carlo Porto Fedrigini, Luigi Giorza, Giuseppe Paltrinieri, Pio Botticeler, Achille de Bassini, and Luigi Cerradi Setti. *Primi Bassi Cornici*—Casto Cambiaggo, Napoleone Rosse, Agostino Rovere, Francesco Frizzi, Ferdinando Lauretti, Vincenso Galli, Raffaele Scalese, and Giuseppe Scheggi.

E. & J. Thomas, Printers. 26, Russell Court, Covent Garden.

JULLIEN'S ACROSTICAL GALLERY.—No. 10.—(Concertina.)

C ease, "Cease your funning," hath been said of old,
A nd I say *cease* your *tinkling bagatelle!*—
S tick to thy *fiddle*, (music's purer gold),
E nlarge thy gift by *practice*—thou'lt do well.

T. WHITAKER.

Fashionable Lounges.

To the Editor of The Theatrical Observer,

DEAR MR. EDITOR,—Just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention that I've arranged so as to rub shoulders with my friends and the fashionable world at one or other of the *Grand Lounges* about town:—

Monday, stroll to MADAME TUSSAUD'S splendid Exhibition, Golden Corinthian Saloon, Baker-st., Portman-sq., to view *The Shrine of Napoleon, or Golden Chamber*, containing the Camp-Bed on which he died in exile—splendid rooms fitted for the purpose—the magnificent Car of the King of Rome—the Coronation Robes of the Emperor and Josephine—the original full-length Picture of Napoleon, by Lefevre—the celebrated Military Carriage, taken at Waterloo, &c.—crowded daily.

At the grand banquets and balls given to her Majesty and Prince Albert, by the Dukes of Devonshire & Rutland, the following gems were performed, and elicited the marked approbation of the illustrious guests—Die Elfen and Homage to the British Nation, Waltzes by Labitzky. Labyrinth Walzer, by Lanner. Die Tanzmeister and Deutsche Lust Walzer by Strauss. The Valse and Quadrilles from La Peri by Burgmuller. Piano, each, 3s ditto Duets, each 4s, ditto Military Band and orchestra. Her Majesty and Prince Albert took a part in "Die Elfen Walzer." Published only by Messrs COCKS & Co., 20, Princes-st., Hanover-sq.

Intend to be present at Mr. Henry Phillips's new *Musical Entertainment*, entitled "VARIED HOURS," at the Music Hall, Store-street, on Thursday evening, Jan 11th, and at Crosby Hall, City, on Tuesday evening, Jan. 16th. The entertainment will commence at eight o'clock. and the admission is two shillings.

Dropped in at WEIPPERT'S Music Warehouse, Soho Square, sure to find something good there in the Quadrille department—bought a copy of the following sets, all of them capital—Quadrilles, "Wimpole Hall," "Elisir d'Amour," "Royal Scotch," "Royal Highlanders," "Indians." Waltzes, "Queen of the Isles," "Royal Philippa;" Nemaurs and Weippert's Medley Country Dance. Mrs. P. intends giving a ball, and hear Weippert play them himself.

Must inform your readers that Mr. Templeton will give his Musical Entertainment, founded on the history of Mary Queen of Scots, illustrated by ancient Scottish Melodies, this evening, January 6th, at the Hanover-square Concert Rooms.

Wednesday, dropped into the LOWTHER BAZAAR, in the Strand—in addition to the usual accessories of such a place, is a Cosmorama fitted up with so much ingenuity that the spectator, with a very slight help from the fancy, might imagine that he was looking from a real cavern upon some of the most exquisite scenes on England's coast. The articles are unusually reasonable, and the greatest civility characterizes the establishment. It is very well attended, and to those who have not heard the Euterpeon it will be a great treat—there is no charge.

Why should the people of England patronize PERRING? Because he has every wish to improve the *heads* of the Nation. His Velvet Hats at 12s., his best Beavers at a Guinea, and Travelling Caps at 5s. 6d., *crown* half London.—Cecil House, 85, Strand, and 251, Regent Street.

Talk of Phrenology—if you wish to find a Pericranium fully developed, visit the GARRICK'S HEAD, Bow Street,—where you will find conviviality, risibility, and choice spirits fully displayed—the celebrated Judge and Jury every night—a select Concert—a Dinner, fit for the *élite*, 1s,—and Bed and Breakfast, half-a-crown—surprising!

Finding my sight and hearing getting bad, consulted a physician, who recommended me to take GRIMSTONE'S EYE SNUFF, went to his magnificent new establishment, 434, Oxford Street, and bought a canister of it for 1s. 3d.—find my sight returned, and my hearing restored. Got rid of my old head ache—feel so grateful, mean to write him a letter of thanks.

Why should they make the celebrated J. ALBERT, 52, King William-street, City, Prime Minister? Because he takes *measures* to *redress* the people and reforms their *bad habits*.—The only place in London for, a cheap, fashionable, and excellent suit of clothes.

Saturday, I examine MISS LINWOOD'S curious Needle Work, Leicester-square—lately added other beautiful specimens of her art.—But I intrude—beg pardon—Your's &c.—PAUL PRY

Theatre Royal, Drury Lane.

This Evening, (29th Time) a New Grand Opera, in 3 acts, called The

Bohemian Girl.

Count Arnheim, (*Governor of Presberg*) Mr BORRANI,
Florestein, Mr HUDSON, Thaddeus, (*a proscribed Pole*) Mr HARRISON,
Devilshoof, (*Chief of the Gipsy Tribe*) Mr STRETTON,
Captain of the Guard, Mr HOWELL, Officer, Mr BINGE.
Arline, Miss RAINFORTH,
Buda, Mrs PAYNE, Queen of the Gipsies, Miss BETTS.

After which, (11th time), a new Grand Comic Christmas Pantomime, called

HARLEQUIN
AND
KING PEPIN
Or, Valentine and Orson.

The Overture and Music arranged by Mr R. Hughes.
The Scenery by the Messrs Grieve. The Properties, Tricks, &c. by Mr Blamire.
The Pantomime produced under the Direction of Mr W. WEST.

Scene 1.—THE ABODE OF IDLENESS.
Idleness, Mr Hance, Industry, Miss Newcombe, Schoolmaster, Mr Beckett,
Schoolboys.—Masters Gamut, Healey, &c.

Scene 2. FOREST OF ORLEANS,
With the Country Residence of the *She Bear* (distantly related to *Ursa Major*)
King Pepin, Mr Gouriet,
Bellisant, (His Majesty's Sister—a very ill-used Lady) Mr Gardner,
Blandiman, (her Faithful Attendant) Mr Lake,
The Twins, (a pair of "Young Turks,") Masters Steeden and Lloyd,
The She Bear, (Orson's future Foster-Mother) Mr Heath,
Cub ..... (Orson's future Foster-Brother)..... Master Brady.

Scene 3.—*OLD TIME* in a NEW CHARACTER.
Old Time, (with an apology to Boxes, Pit, & both Galleries) Mr Selby.

Scene 4.—*Exterior of King Pepin's Castle at Orleans.*
Haufrey, & Henry, (Pepin's Nephews) Mr Blanchard, & Mr T. Ridgway,
The Princess Eglantine, (Pepin's wife's daughter) Miss Carson,
Valentine, (one of the Twins, grown into a pattern of *Industry*) Mr Howell,
Orson, (t'other Twin, an Idle Gentleman, very *Wild*,) Mr W. H. Payne.

Scene 5.—*Corridor in Castle leading to Banquet Hall.*

Scene 6.—THE GRAND SALLE A MANGER.
Timely Appearance of
VALENTINE, with his Polished Shield, THE BRAZEN HEAD,
And FAIRY ABODE OF INDUSTRY.
Harlequin, Mr HOWELL, Columbine, Miss CARSON,
Clown, Mr T. RIDGWAY, Pantaloon, Mr BLANCHARD,

Scene 7. *Exterior of Hatter's and Plaster Figure Shops.*

Scene 8 & 9. *Prospect Place and Farm.*

Scene 10. *Outside of* "CORK STOUT" *House.*

Scene 11. INTERIOR of CONFECTIONER'S SHOP.

Scene 12. *An Artist-Colourman's shop.*

Scene 13 & 14. *Nelson's Last Victory, Death, and Testimonial,*
Comprising the following Views:
Advance of the British Fleet led by the Royal Sovereign!
The Battle and Death of the Hero!
Grand Allegorical Tableau of the National Monument in the Centre,
And Nelson's Real Monument in the Back Ground.

Theatre Royal, Covent Garden.

M. JULLIEN'S
ELEVETH
CONCERT!

PROGRAMME for this EVENING, Jan. 6th.

PART I.

Overture - Egmont - Beethoven

Quadrille - Semiramide - Jullien

Solo, Cornet a Piston, Herr Kœnig.

The Surprise Symphony, the Andante, Minuet, and Finale, - - Haydn

Valse - La Valse a Deux Tems, - Jullien

The Serenade from Don Pasquale, with Guitar accompaniments; the part of Signor Mario performed on the Cornet a Piston by Herr Koenig

Solo, Violin, Master Thirlwall.

(His 8th Appearance.)

The English Quadrille, *Jullien.*

Composed as a Companion to the Royal Irish and Scotch Quadrilles.

Description—No. 1, Convivial style,—No. 2, Gothic,—No. 3, Burlesque,—No. 4, Sentimental, with Solo by Herr KŒNIG,—No. 5, Naval and Military.—The English Fifes, played by Messrs. Richardson, Barrett, Baumann, Lazarus M'Donald, Schmidt, Rowe, Keating, Miartini, and Jullien.

PART II.

Opera - Lucia di Lammermoor - Donizetti
With Solo for Cornet a Piston, by Herr KŒNIG.

Burletta Quadrille - Dancing for the Million - Jullien

Opera - Robert le Diable - Meyerbeer
With Solo for Bassoon, by M. BAUMANN.

Solo, Flute, Mr Richardson.

Valse - The Bird of Paradise - Jullien

Galop, from the Ballet of Alma. - - Costa

Printed and Published, every Morning, by E. & J. Thomas. 26, Russell Court, Brydges Street, Covent Garden.